

Succès d'Univers

CHOIX

de Compositions

POUR PIANO.

Wekerlin J.B. Brise des Alpes. Tyrolienne.
 Oesten Th. Alpenzauber. Tonstück. Op. 428.
 Heinemann C. Polsk Vuggeviser.
 Mend. Bartholdy. Efteraarssang og Vuggeviser. Transkr.
 Bohm C. Ved Solnedgang. Op. 11.
 Suppé Fr. La belle Galathée. Fantasi.
 Jungmann A. Serenade mauresque. Op. 136.
 Harmston J.W. Alpenglühien. Op. 101.
 Popp G. Blomsterpiggen. Humoreske.
 Nauman. T.W. Chant des Alpes.
 Reber W. Berceuse. (Vuggesang.)
 Jungmann A. Le Mal du Pays. Tyrolienne.
 Bohm C. Süßes Erwarten. Op. 22.
 Berg J. Herdegossen. Transkription.
 Lange G. Zitherklänge. Ländliches Tonbild Op. 67.
 Jungmann A. Alpeviolen.
 Ketterer E. Invocation. Op. 272.
 Lysberg Ch. B. Bueskytternes Marsch.
 Jungmann A. Russisk Melodi (Transk.) Op. 154. N^o 2.
 Kölling C. Harpepigens Elskovssang.
 Bohm C. Zitherständchen. Op. 113.
 A. J. Souvenir de Vienne.
 Hause C. Liebestraum. Romance. Op. 49.
 Mattiozzi G. „La Danse d'amour.” Vals-Arie.
 Bohm C. Stilles Glück. Tonstück.

Gerstenberg A. Den lille Landsbyklokke. Fantasi.
 Neustedt Ch. Gavotte favorite de Marie Antoinette. N^o 1 (1774).
 Neustedt Ch. Gavotte favorite de Marie Antoinette. N^o 2.
 Vienand P. En Sommernat ved Havet. Fantasi.
 Vienand P. En Sommeraften i Venedig. Fantasi.
 Negwer J. Den lille Solodandserinde. Characterstykke.
 Grégoire B. Chanson stirie.
 Egghard J. Den hvide Rose.
 Badarzewska Th. I Skoven.
 Egghard J. Langt fra Hjemmet.
 Richards Br. Den skønne Æ paa Havet.
 Richards Br. Fiskerpigens Aftensang.
 Neldy. 2 Claverstykker. Foraarstoner. Echo fra Schweiz.
 Kölling Ch. Hyrdens Klagesang.
 Michaelis G. 2 Idyller.
 Fliege H. Gavotte Cirkus Renz.
 Vienand P. Forglemmigei.
 Soller A. Hjertets Stemme.
 Vienand P. Citharspilleren. Réverie. Op. 10.
 Bachmann Elise. Alfe-Drømme. Op. 24.
 Richards Br. „I Maaneskin.” Serenade. Op. 11.
 Durand de Grau. Il Corricolo. Gr. Galop brill.
 Oesten Th. I Blomstergrotten. Op. 225.
 Hiller F. Ständchen, Albumsblad.
 Bendel F. Den lille Fændrik.

COPENHAGUE, WILHELM HANSEN.

Christiania C. Warmuth.

Stockholm. S. Levy.

Thekla Badarzewska.

*Lento, ma non troppo.**Con anima.*

First system of musical notation, featuring a treble and bass staff. The bass staff contains a series of chords, while the treble staff has a melodic line with some grace notes.

Second system of musical notation, featuring a treble and bass staff. The bass staff contains a series of chords, while the treble staff has a melodic line. A dynamic marking *mf* is present in the bass staff.

Third system of musical notation, featuring a treble and bass staff. The bass staff contains a series of chords, while the treble staff has a melodic line. Dynamic markings *f* and *p* are present in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff contains a series of chords, while the treble staff has a melodic line. The word *ten.* appears above the treble staff and below the bass staff. The word *Prelioso* is written in the middle of the system. A dynamic marking *p.* is present in the bass staff. The word *rit* is written at the end of the system.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff contains a series of chords, while the treble staff has a melodic line. The tempo marking *Tempo I.* is present at the beginning. Dynamic markings *p*, *mp*, and *pp* are present in the bass staff. The word *dol* is written in the middle of the system.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation is characterized by dense chordal textures and melodic lines. Dynamic markings include *pp* (pianissimo) and *p* (piano) in the first four systems, and *mf* (mezzo-forte) in the fifth and sixth systems. The piece concludes with a double bar line and repeat signs at the end of the sixth system.